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COMMUNICATION

ART EDUCATION COULD BE ENHANCED
THROUGH A BETTER UNDERSTANDING
OF THE COMMUNICATION PROCESS

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State Supervisor of
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in Virginia



Ever since man's evolution began, he has struggled to make himself understood through symbols of communication — language, art forms, signs or symbols used in mathematics and the other sciences, and movements or gestures, through all of which he indicates the attitudes and values by which he lives. Within the past few years, concern with communication has become a focus of study for many psychologists, pure and behavioral scientists, sociologists, historians, philosophers and educators. The reasons for this interest are obvious for just as surely as western civilization has experienced an industrial revolution, we are today in the midst of a communications revolution, precipitated by inventions and the mass media—radio, the motion picture, television, books, magazines—the results of which may affect more changes in human behavior and the development of values, and in a shorter period of history, than the world has yet known. This will depend, of course, upon our basic understanding of the communication process and the best means by which comprehension of ideas is effected.

Marshall McLuhan, Professor of English, St. Michael's College in the University of Toronto, believes that our past four-century preoccupation with communication through print has fixed our attention on so limited an aspect of communication media that we find it difficult to release our attention to the whole range of ways in which we can exchange, share and compre-

hend ideas. He speaks of the new visual culture of our age and says that we have lost book literacy without having acquired visual literacy. "So now the principle of natural selection unexpectedly favors the Chinese and Japanese, for example; their pictorial mode of writing, once a great disadvantage in relation to the abstract culture of print, now favors them in a world of visual communication . . . Television may be as decisively the successor to writing as oral speech was the predecessor of writing . . . And until we understand that the forms projected at us by our technology are greatly more informative than any verbal messages they convey we are going on being helpless illiterates in a world we made ourselves . . . So far as this writer can see, only the artists of our time have met or understood the challenge. In fact, it is only by careful study of the history of changing techniques of representation in the arts that it is possible to grasp the inner-dynamics of social change. The mind of the artist is always the point of maximal sensitivity and resourcefulness in expressing altered realities in the common culture."

Even though the arts have been accredited with advancing the visual literacy of our time, it would seem that we as art educators could render a more effective contribution in our field if we understood better the different aspects of the communication experience. Art forms, like other forms of expression, are **symbols** of communication. Susanne Langer, in her book "Feeling and Form", speaks of space as organized in a painting as illusory or "virtual" space rather than actual space. In this sense, symbols in art serve as "cues" or "codes" to the basic definition of communication since **symbolization** lies at the heart of all communication.

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COMMUNICATION

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Irving Lorge, Professor of Education at Teachers College, Columbia University, in his article on "How the Psychologist Views Communication" published in *Teachers College Record*, November, 1955, maintains that the three aspects of communication—process, message, and effects cannot be separated except by emphasis in exposition. Quoting Professor Lorge, "The psychologist brings them together by his definition of communication as the process by which an individual transmits stimuli to another to modify the receiver's behavior. Such a definition implies that the communicator may be his own receiver. The communicator may modify his own behaviour in and by the very act of talking to, or writing for, himself as well as for others. Communication thus involves the reciprocal interactions of sending and receiving signals, of composing and understanding messages, and of sharing and enjoying ideas." Others have defined the different aspects of communication as **source** or sender of the message, **content**, channel or **media** of transmitting the message, and **influence** or effect. One important thesis which has evolved from such research is that **communication occurs only when codes of the originator and the receiver match**; that is, the originator or sender must use terms which the receiver understands and is prepared to accept. "Noise" is defined as any interference in the message which may vary the communication in an undesirable way so that the message is not received as sent.

During the pioneering years in communication research, two paradigms or models were developed which have served as important guides to students in observing and studying communication. One of these was developed by Professor Harold D. Laswell of the School of Law at Yale University and is known as the "Laswell Formula." It can be briefly stated as "WHO says WHAT via WHAT CHANNEL with WHAT EFFECT." The other is the Shannon-Weaver construct developed by Claude E. Shannon and Warren Weaver. Their schematic diagram has been used most successfully in the preparation of the film "A Communications Primer" developed by Ray and Charles Eames. This film offers general prin-

ciples for offsetting "noise" or in helping to clarify the message being transmitted. Two of these principles are defined as (1) redundancy or repetition in order to effect two-way communication, and (2) ways of strengthening the power of the message, both of which could have important implications for communication in the visual arts. As an example, noise or interference in comprehension could be attributable, in the visual arts, to lack of depth or vitality of the experience we are attempting to communicate, incomprehension of attitude patterns held by those who might receive our visual message, and failure to educate our expanding audience in the creative process and techniques by which visual art is achieved.

Susanne Langer's philosophy encompasses the idea that youth is all potentiality and achieves human growth in five aspects of human experience—space, time, power or energy, memory, and creative imagination through discursive and non-discursive symbolization. The more factual forms of communication are here defined as discursive symbolization as contrasted with aesthetic or non-discursive symbolization through which ideas of fact and feeling are transmuted into art forms. A serious study of Langer's philosophy will no doubt focus increasing attention on the function of symbolization in the maturation of human personality, and on the significance of the arts in education. To summarize a key concept which research points up, **communication is a two-way symbolic process**. Another important concept is that communication, because of its different aspects, has a complex structure and that continuous observation of that process is the best single means for increasing skill in it.

Studies which may open up this area of research for students and teachers include those carried on by the Staff of the Interdivisional Program in Communication and the Communication Arts at Teachers College, Columbia University; conferences or seminars held at the University of Wisconsin; publications issued by the Committee on Communication Arts by the U. S. Office of Education and the National Council of Teachers of English; and the numerous doctoral studies now in progress. The film, "A Communi-

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FEDERAL GOVERNMENT AND THE ARTS

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Since 1897 Congressmen who were alert to the importance of art have introduced bills urging federal participation in our cultural life. But it was not until 1910 that the Commission of Fine Arts became the first official connection between the Government and the arts. The Commission of Fine Arts is set up to advise the Government upon matters of art, to make recommendations concerning the artistic aspects of the design and location of public statues, fountains, monuments and similar projects of the Federal Government in the District of Columbia. It gives advice in the selection of both models and artists for the execution of such works, upon the artistic merits of designs for medals, insignia, and coins, and upon all questions of art with which the Federal Government is concerned. It is also responsible for the artistic consideration and approval of plans for public buildings and parks in the District of Columbia, and has control over certain parts of the District of Columbia in the matter of private buildings.

In an outline of the Commission's activities it is emphasized that:

"During the 44 years of its existence it has steadily grown in importance as one of the advisory bodies of the Government. The Commission renders expert technical and professional advice to the Government in the fields of architecture, landscape architecture, sculpture and painting in connection with official fine arts projects. The scope of its activity covers not only the city of Washington but also extends to projects outside the District of Columbia, such as the World War I and World War II memorials and cemeteries, the designs for which come before the Commission by authority of Public Law 534-67th Congress as amended."¹

Since this time many bills have been proposed every year requesting Federal grants for

the arts. Fifteen bills were proposed in the 83rd Congress (1953-1954); however, the record of the 84th Congress was much improved with several encouraging bills having been passed.

An increasing awareness of the value of the fine arts as international ambassadors for American culture were revealed in the 10 bills introduced in Congress in the first six months of 1955 requesting federal grants for the fine arts. Also, in the President's State of the Union Message delivered to the Congress January 6, 1955, he said:

"In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education, and Welfare to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation."

The record of this past Congress in support of art has been admirable. Four accomplishments stand out:

1. Passage of a bill, S. 1413, approved May 25, 1955 (now Public Law 45), introduced by Frank Thompson (D-NJ) which more than tripled the appropriation for the Commission of Fine Arts, raising the amount allocated to this advisory body from \$10,000 to \$35,000.

2. Passage of a bill on July 1, 1955, H.R. 1825 by the 84th Congress to become Public Law 128. This law establishes a commission to be known as the District of Columbia Auditorium Commission for the purpose of formulating plans for the design, location, financing, and construction in the District of Columbia of a civic auditorium, including an Inaugural Hall of Presidents and a

¹ Congressional Record (Daily ed.) April 13, 1955. p. 3690.

music, fine arts, and mass communications center. The Commission is to be composed of 21 members to be appointed by each of the following: (1) seven by the President of the United States; (2) seven by the President of the Senate; (3) seven by the Speaker of the House of Representatives. The law authorizes an appropriation of \$25,000 to carry out the provisions of the act.

3. Extension of the President's Emergency Fund for a second year, with an appropriation of five million dollars for international cultural exchange and for trade fairs. Half of this amount was allocated to the Commerce Department for the trade fairs; the other half went to the State Department for the International Educational Exchange Service.

The President's Emergency Fund requests five million dollars to be expended at his discretion to meet extraordinary or unusual circumstances arising in the international affairs of the Government. He further requested in a letter dated July 27, 1954 to the Senate: "In the cultural and artistic fields as well we need greater resources to assist and encourage private musical, dramatic and other cultural groups to go forth and demonstrate that America too can lay claim to high cultural and artistic accomplishments."

The funds were immediately allocated, and the International Educational Exchange Service in the State Department took charge of the cultural programs. A contract was signed with ANTA (American National Theatre and Academy) under the direction of Robert W. Dowling to send theatrical and musical groups and solo artists all over the world on extended tours of goodwill.

IEES helped underwrite the "Salute to France" program which was very successful. It sent "Porgy and Bess" company to special showings in Yugoslavia and the Mediterranean countries and then to South America; the Philadelphia Orchestra was sent to Spain and Portugal; the NBC Orchestra toured the Far East; the New York Philharmonic went to the Edinburgh and Berlin Festivals; New York's Ballet Theatre toured South America; and others will tour foreign countries in the future.

Meanwhile the United States Information

Agency has continued its programs in the visual arts, sending outstanding exhibitions of painting, sculpture and handicrafts all over the world. Some of its new projects include a year's tour in Europe of the Pennsylvania Academy's 150th Anniversary Exhibition, and the international circulation of such exhibits as "American Cartoons," "Bridges Are Beautiful," "American Watercolors," "American Primitive Painting," "Highlights of American Painting," "The Family of Man," "Contemporary American Glass," "Ceramics from the Cannes Festival" and "American Prints."

4. Hearings were held on fifteen fine arts bills, some of which aim to make the President's Emergency Fund a permanent program of the State Department; and to establish a permanent Federal Advisory Commission on Art in the Department of Health, Education, and Welfare, as proposed by President Eisenhower. These hearings are to be resumed during the next session of Congress.

The most all inclusive bill to be presented at the next session of Congress is HR 6874 introduced by Hon. Frank Thompson, Jr., (D-NJ) on which hearings were held July 5 and 6, 1955 by the House Education and Labor Committee. This is a constructive and bi-partisan extension of the administration backed bill HR 5756 introduced by Rep. S. Wainwright on April 20, 1955, to provide for the establishment of a Federal Advisory Committee on the Arts, and for other purposes.

Senator James E. Murray introduced a bill, S. 2613, on July 22, 1955 to the Senate of the United States at the 84th Congress, which is identical in content to HR 6874. This bill is to establish a program of cultural interchange with foreign countries to meet the challenge of competitive coexistence with communism, to establish a Federal Advisory Commission to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation, to provide awards of merit, and for other purposes. This bill enacted by the Senate and House of Representatives may be cited as the "American National Arts, Sports, and Recreation Act."

Title I is the "Development of Cultural Pro-

grams and Projects Involving the Interchange of Creative and Performing Artists and Athletes with Other Countries." The purpose of this title is: (1) to provide specific means for strengthening the social and cultural ties which unite us as a people and with the free nations of the world, with our allies, and with other nations inspired by the same ideals and animated by a like determination to resist aggression; and (2) to authorize programs and projects on a basis of cooperation with people of other nations to demonstrate the social and cultural developments and achievements of the people of the United States and the people of such other nations for the purpose of promoting mutual understanding and respect.

Title II is the "Grants to States for the Development of Cultural Programs and Projects." The purpose of this title is: (1) to assist the several States to inventory their existing programs in the arts of music, dance, theater, literature, architecture, painting, sculpture, the hand arts and crafts, and the other cultural arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in the cultural arts to all their people; (2) to assist in the construction of public and other nonprofit centers for music, dance, theater, literature, architecture, painting, sculpture, the hand arts and crafts, and the other cultural arts in accordance with such programs, and particularly to assist in the construction and maintenance of such centers in communities where urban renewal or redevelopment projects have been undertaken by local public agencies as provided in title I of the Housing Act of 1949, as amended; (3) to assist the several States to protect and preserve our artistic and historic inheritance through the protection and restoration of historic monuments, houses, buildings, and sections of our cities; (4) to assist the several States in developing projects and programs designed to supply leadership, training, and experience in the field of cultural arts; and (5) to authorize the Secretary to conduct and make grants for the conduct of research, experiments, and demonstrations relating to the effective development and utilization of facilities and resources in the fields of the cultural arts,

and to encourage the presentation in all parts of the country of productions and programs in every field of the arts.

The act would require States who desire to take advantage of it to submit plans which:

- (1) designate the administrative agency; (2) give evidence of its authority; (3) provide for the appointment of a custodian; (4) set forth programs and policies; (5) contain assurances of the maintenance of high standards; (6) provide methods of efficient administration; (7) provide for the making of reports; (8) provide reasonable regulations, etc., for the expenditure of funds; and (9) provide means for the reporting of any modifications which may be made.

Limits each State to an allotment of \$100,000 annually and gives the Secretary powers to withhold certifications after reasonable notice and opportunity for hearings on violations.

Title III is the "Establishment of a Federal Advisory Commission on the Arts." The Congress finds that—(1) in the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities; (2) encouragement of the arts is a demonstration to itself and to others of a nation's belief in its spiritual resources and creative destiny. Throughout the great epochs of history, civilization has been importantly exemplified by masterworks of art and architecture, music, and the dance, drama, and literature. Achievements in these fields represent, of course, one of the enduring criteria by which history appraises any nation; and (3) the United States, despite its relative youth, is rich in artistic achievement. We have contributed new power of design in architecture, created new rhythms in music, and developed a literature which commands worldwide attention. In the theater and film, and in the ancient form of the dance, we show a creative vitality. Our great museums, art galleries, and orchestras are a source of pride for our people. Yet there are many respects in which we lag behind other nations in the general position we accord to the arts in our society. For example, new ways should be sought to bring the enjoyment of and participation in the arts to more of our people. We should also find ways

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TRADITION, CREATION AND COLORING BOOKS

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(NOTE: Prof. Cowley is at present studying in Dublin, Eire on a Ford Foundation Fellowship.)

We are confronted with a number of odd stereotypes in art education today. As a prime example the word traditional, which should be a highly respectable term is frequently used in opposition to the word creative. A verbal and even a social situation springs from this in which one is almost compelled to take sides. Once committed it becomes necessary to devote great energies in support of the correctness of one's views. In this process all groups concerned retreat even further from understanding one another and any potential unity or hope for continuity in art is lost to bitterness and preciousness.

It is obvious from the tone and character of our prominent art education publications that the balance of authority has clearly swung to the creative. Many teachers feel that in order to do justice to their position they must maintain a creative program (or to use a weird synonym, modern). This program is usually one which opposes copying, directed lessons and many forms of discipline while insisting that the child is more important than the subject. When such an approach is challenged it is hastily justified by a presumed universal need for self-expression. This, I submit, is the dangerous wonder drug of art education. Self-expression is relentlessly fostered on children at all hours of the day and in most conceivable places. If a child is noisy, self-expression will calm him. If a child is quiet, self-expression will release him. In practice this situation can deteriorate to where the purpose of art training is to loosen those who work tightly and to tighten those who work loosely. Any form of change is interpreted as progress and always positive in nature.

The common arguments in favor of self-expression as the key to enlightenment are so

obvious and shopworn as to be actually suspicious. Also the popular idea that anything can be creative as long as it does not imitate nature too closely is an attitude bearing the seeds of cultural blasphemy.

As concentration on free expression increases, the proportion of instruction directed to quality tends to decrease. In this light, individual satisfaction rather than challenge is seen as the goal to be achieved. By this definition the artist, or potential artist, is not a considered part of art education. It might be that he is not even a desirable aspect of it. There is the ironic possibility that self-expression in this sense is apt to be the enemy of the very contentment it seeks to render, in which case, the exposed becomes less adjusted by the treatment.

With all the shortcomings there is little question as to the desirability of the more flexible and perhaps more humanized art programs found in many schools. The single standard type of teaching which art had to accept as its initial academic role is permanently and fortunately a thing of the past. There is, however, a distressing tendency on the part of many presumable progressive teachers to take continuous issue with such things as coloring books, numbered paint sets, unimaginative television programs and the like. It seems that we might be better concerned with seeking to understand the apparent mass appeal these elements have and using the palatable aspects of their appeal to enhance our own efforts. There is often an assumption which parallels would-be constructive movements that any methods in conflict with the newest should be eliminated as quickly as possible. This type of thinking is in itself as dangerous and self-incriminating a code as can be adopted.

Something of the order of the numbered paint sets has to be viewed with patience and a bit of good humour. In order to get a better perspective on these kits we can look back to the once popular jig-saw puzzle and see by contrast how we have actually progressed. Certainly the kits of today compare more favorably to the actual practice of painting. It is true that people rarely hung their jig-saw puzzles on the wall,

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THE WHITE HOUSE CONFERENCE ON EDUCATION

Aspects of the Conference Applied to Art Education

"First" events are always rare experiences. The first White House Conference on Education was an inspirational experience to me, both as a citizen and as an art educator. In attending these conference meetings in Washington, D. C., my reaction was that of any art educator; I was interested in the problems of general education but especially those applying to art. It was disillusioning to find that a White House Conference of national scope did not differ from many other educational meetings in the total lack of reference to art, directly—or indirectly. Relating conference discussions and decisions to the art field was done by conjecture or assumption.

In spite of this lack of relevance to art, the White House Conference was a unique and impressive gathering. For the first time in the history of America lay people and professional educators met together to consider critical problems of education; to offer their findings in an advisory capacity to the President of the United States. Actually President Eisenhower had requested such a conference in his State of the Union Message delivered in January, 1954, although the real origin of this conference is credited to Dr. Lee M. Thurston, first Commissioner of Education in the Department of Health, Education, and Welfare. It was he who conceived the idea of this national conference as an answer to the general public's increasing and justified anxiety over the crucial educational problems facing our nation today.

Watching this conference in session was like watching a living session of group dynamics. The 2000 delegates had been selected from some 53 States and Territories and, as Commissioner Samuel Brownell pointed out, these 2000 actually represented 500,000 who took part in the intensive statewide pre-conference meetings. "Figuratively, the conference is the concourse of half a million . . . the multitude of the few, transcending precise numerical limits."

The White House Conference was planned as a means of citizen-educator teamwork and the working mechanics of the conference were organized toward attaining this same objective. The total delegation of 2000 attended each general session, hearing an assembly speech and then breaking up into small groups of eleven each, meeting at 180 roundtable discussions. Each table elected a chairman and these 180 chairmen attended a further "Chairman Meeting A"—18 groups of 10 each. Again, each of these succeeding groups elected a chairman, making a total of 18 this time, who met in two groups of 9 each for Chairman B Meeting". It was then the duty of these two chairmen to organize together the final report and present it to the conference at the following general assembly session.

The six main topics set up by the White House Conference to be discussed by delegates were:

Topic I: "What Should Our Schools Accomplish?"

Topic II: "In What Ways Can We Organize Our School Systems More Efficiently and Economically?"

Topic III: "What Are Our School Building Needs?"

Topic IV: "How Can We Get Enough Good Teachers—and Keep Them?"

Topic V: "How Can We Finance Our Schools—Build and Operate Them?"

Topic VI: "How Can We Obtain a Continuing Public Interest in Education?"

In the general assembly speeches and the committee discussions on all six topics it was significant that there was almost no direct reference to art. Even indirect references were minor and scarce. This attitude typifies that of some school administrators and often the public regarding the status of art and its place in the school curriculum. Clive Bell's statement that "everyone speaks of 'art', making a mental classification by which he distinguishes the 'works of art' from all other classes" was justified in the organization and findings of the White House Conference.

By searching assiduously through the 83 pages of "Suggested Homework for the Participants in the White House Conference on Edu-

cation", the only reference to art found was in the working papers for the topic "How Can We Get Enough Good Teachers—and Keep Them?".

James R. Killian Jr., President of Massachusetts Institute of Technology, was the general assembly speaker for the topic "What Should Our Schools Accomplish?". He emphasized that it is "difficult to say that any course of instruction is unneeded", but he also talked about the constantly expanding curriculum as including . . . "citizenship understanding of national affairs, specialized vocational training; avocations as well as vocations"—which could refer to art—and "physical exercise and safe driving." Apparently art is minimized, if not completely omitted, in his suggestions for an enriched curriculum.

H. Grant Vest, State Commissioner of Education from Denver, Colorado, in speaking to the general assembly on "In What Ways Can We Organize Our School Systems More Efficiently and Economically?", advocated enriched instructional programs and yet he also omits mention of art when he says "instructional programs which are now frequently diluted and lean will be enriched in such areas of learning as science, mathematics, vocational education and music." Paradoxically art is omitted where music is included.

At least art has its imagery and illustrative uses. In one instance Mrs. Ethel G. Brown, President of the National Congress of Parents and Teachers, used art to emphasize the individual approach associated with the American philosophy of education. Mrs. Brown, in reporting on "How Can We Get Enough Good Teachers—and Keep Them?", said "I am a great believer in the importance of individual effort; in devoted commitment to the small deed. We have seen great flashes of insight illuminate the world, but most of man's great works were once but dreams—brought to fruition by hours at the drawing board, by uncounted blows of hammer and chisel, innumerable strokes upon a canvas; experiments so numerous as to be designated only by number."

By enlarging the above comments in a comparative manner, one can make certain assumptions regarding art education. However, these

are in the form of generalities that have long been accepted by art educators as being of sound and basic origin. In expanding these comments, we ascertain that:

It is recognized that a great scarcity of teacher candidates and teachers in specialized fields such as art and music exists. In Part I, "Analyzing the Present Situation", five recognized groups of demands for elementary school teachers were listed. Demand number four of this group included a "lack of effective instruction in such fields as art and music." This apparently was offered as a plea for consultant help and, as such, is not a revolutionary idea to those in the field of art.

It became almost a game, trying to find any references to art in the mass of information under consideration. In a diligent and comprehensive search through the nine reports of general assembly speeches, in their entirety, and also the six reports of committee findings, examples of remarks relevant to art were scarce or specious.

By using a flexible interpretation, one might select the following remark by Vice-President Richard Nixon as having some application to art: "Let us, therefore, never make the mistake of failing to place proper emphasis on the humanities at a time when in order to insure our survival we must necessarily increase our emphasis on the technical subjects."

Dr. Adam Bennion of Salt Lake City, Utah, discussed "What Should Our Schools Accomplish?" and gave fourteen general aims of education as selected by his committee. It is gratifying that art was included here but its rank, again, was low. Number 10 in the list of 14 aims was: "Esthetic appreciation and self-expression in the arts". Somewhat revealing is the fact that appreciation, which assumes some impression, was placed ahead of expression in importance in this statement.

Earl H. Beling, reported on Topic II: "What Are Our School Building Needs?", listed five basic and desirable facilities needed by all schools. Number five in this list was:

"Basic facilities for secondary schools: Adequate site, general classrooms, special classrooms for science, art, homemaking, music, industrial arts, and for vocational

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1955-57 NAEA STANDING COMMITTEES

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PROFESSIONAL NEWS

PAULINE JOHNSON

Assoc. Prof. of Art

University of Washington

Seattle

NEWS ITEMS REQUESTED

The purpose of the PROFESSIONAL NEWS column is to bring items of interest from the various regions of the country and to report on progress being made in the field of art education. This includes anything having to do with curricular studies, conferences and workshops, community service, experimentation and research, television presentations, and activities pertaining to individual achievement. You are invited to send such notices to your PROFESSIONAL NEWS editor at the address above.

STATE ASSOCIATIONS

It would be very helpful if state art groups would put the News Editor on their mailing list and forward copies of their publications as they come out. In this way, news of general interest could be shared with a larger audience.

SUMMER STUDY

Could we hear from you about opportunities for summer school which might include special opportunities. Teachers in one section of the country often like to see another part and combine study at the same time. Then again, it helps to know of special features being offered where a particular type of work might be obtained or a particular teacher be available.

Word comes that NEW YORK UNIVERSITY has planned a special offering next summer which will feature an **Art Workshop Leaders Seminar** to be given for graduate or undergraduate university credit. It will be offered from August 13th to August 24th, will meet daily from 9 to 12, and will carry 3 credits. The plan is to conduct a study-discussion-activity seminar for leaders and potential leaders of art workshops in elementary and secondary schools, colleges, universities, PTAs, and community centers. It will include art workshop publicity preparation, ar-

range of time schedules, workshop content and activities, teaching techniques, material procurement and distribution, and recruitment of participants. There will also be visiting lectures by prominent art workshop leaders. There is a need for leaders of workshops to be better prepared and we are glad to hear of this particular course. The workshop can be a very effective means of education if conducted on a good philosophical basis rather than relying upon undirected and purposeless activity.

In addition to the above attraction, New York University will offer regular courses in sculpture, theater design, the teaching of art, drawing and painting, textile design, research in art education, and the history of art.

For the second year the FIDALGO ALLIED ARTS SUMMER SCHOOL will offer classes in Painting, Metal, Ceramics, and Textiles for the period of June 20 to July 31. This school is located in the northwest corner of the country adjacent to Puget Sound, the mountains, and nearby Victoria, Canada, and is directed by Ruth Penington, Professor of Art at the University of Washington. Miss Penington is well known for her outstanding work in jewelry and metal. Address communications to P.O. Box 496, Anacortes, Washington.

TRAVEL

Those wishing to combine study with fun and inspiration through travel might consider some of the interesting tours being planned for the coming summer of 1956.

ART IN ACTION, a summer tour of Europe moderately priced, will have several groups each led by a well known person in the field of art education. These include Dr. Mayo Bryce of San Francisco State College, Dr. Lillian Calcia of New Jersey State Teachers College at Upper Montclair, Derwin Edwards of Miami University, Phyllis Logan who is an art consultant at Tucson, Arizona, C. Jack Mueller who is connected with art education in the Cincinnati, Ohio public schools, and Arne Randall of Texas Technological College at Lubbock. For information write Foreign Study Tours, 210 West Seventh Street, Los Angeles, Calif.

There will be an ART EDUCATION TOUR OF

EUROPE led by Miss Harriet Gill, Associate Professor of Art Education. She may be contacted at the University of Tennessee, Knoxville, Tennessee.

THE INTERNATIONAL SCHOOL OF ART Summer courses will include a tour of Peru, Bolivia, and Ecuador from July 2-August 20. Also being planned is a SCANDINAVIAN ART CRAFT SURVEY and a MEXICAN ART SURVEY for July and August, and a CHRISTMAS IN MEXICO AND GUATEMALA FOR 1956. Inquire at Laborde Travel Service, 2242 Street, New York 17.

Teachers College, Columbia University, is also offering its annual European Study Course under the leadership of Prof. Edwin Ziegfeld. The Tour will include Greece, Italy, Central Europe and England.

CONVENTIONS

I wonder if the time will ever come when each of the REGIONALS send a representative to the other Regional Conventions for the purpose of assimilating and reporting back the best in each. Your Editor has had the privilege of attending all the Regional meetings but the South Eastern Arts Association, and has found each one distinctive in its flavor.

Remember the dates and places of the meetings this year and plan to attend.

E.A.A.—March 11, 12, 13, 14; Hotel Commodore, New York City. Registration for all delegates will start at 10:00, Sunday, March 11, and the first general session will convene at 3:00 p.m. in the Main Ballroom. The theme is "You, The Teacher", and the program is under the chairmanship of the vice president, Dr. Arends.

W.A.A.—March 25, 26, 27, 28, 29; Kansas City, Missouri. The theme: "How Creative Are You?"

S.E.A.A.—April 4, 5, 6, 7; Atlanta, Georgia. Theme: "The Arts, a Unifying Force in Education".

P.A.A.—April 11, 12, 13, 14; Masonic Temple, Portland, Oregon. Theme: "Art in Action".

The membership in the PACIFIC ARTS ASSOCIATION is composed of practicing artists as well as artist-teachers, and the Conference includes related participating groups such as the American Association of University Women, the

Art Commission and Art Advisory Committee, Junior Chamber of Commerce, Advertising Art Guild, Portland Garden Clubs, National Photography Association of America, Oregon Art Alliance, Oregon Ceramic Studio, the P.T.A., Portland Art Museum, Oregon Education Association, Federation of Women's Clubs, Oregon Chapter A.I.A., and many others.

BUILDING PROGRAMS

At the University of Oregon in Eugene advanced architecture and allied arts students working in summer school helped develop plans for the new addition to the Architecture and Allied Arts Building, as well as remodelling the existing building. Construction will be completed in a little over a year.

CLYDE C. CLACK

It is with deep regret that we announce the death of Mr. Clyde C. Clack, prominent art educator who for many years has been southwestern educational representative for Binney & Smith, Inc.

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BOOK REVIEWS

Sculpture in Europe Today, Henry Schaefer-Simmern; Berkeley and Los Angeles: University of California Press, Nov. 1955. \$8.50. 8½ x 11, 128 plates.

With this handsome publication, Professor Schaefer-Simmern has performed another service for artists, students, and lovers of the arts.* One hundred and twenty-eight large, clear photographs of well-selected examples of contemporary European sculptures provide the visual inspiration which is necessary if one is to develop true appreciation. Otherwise, one may verbalize *ad infinitum—ad nauseam*—without so much as touching the deeper levels of perception. Here, then, is an opportunity to survey the field—pictorially presented—and to make one's own judgment as to the quality of creative-vision which inspires the expression of twentieth century works of art.

Sensitive both to the subtleties of sculptural form and to the motivating forces that have given shape to its many contemporary manifestations, the author has done two things: first, shown the state of the art of sculpture in Europe today, and, second, by means of the brief but pithy text, helped the reader to deepen his understanding of the sculpture of any period. The fifteen pages of "Introductory Remarks" are illuminating; there are no wasted words. The author practices what he preaches. Believing that neither historical knowledge nor philosophical speculation nor the application of psychological insights can be more than "mediators to direct observation toward particular artistic facts," that, rather, "the greatness of vision in a work of art can only be grasped . . . by one's own developed vision," he has tried to provide stimulus for the expansion of those perceptive powers. Finally, biographical notes on sixty-four sculptors complete the publication.

What with the comparatively small space available for this column and the number of books and films that sometimes arrive almost


*I say "another," recalling Mr. Schaefer-Simmern's fascinating and challenging earlier work: *The Unfolding of Artistic Activity, Its Basis, Processes, and Implications*, University of California Press, 1948.

simultaneously, the editor is all too well aware, as are the publishers, that there is often a time-lag of several months between publication date and review. What is the solution? Brief announcements, rather than reviews? Constructive suggestions would surely be welcomed.

Exploring Papier Maché by Victoria Bedford Betts, another of the Davis Press Publications, this, like the last, and appealing size, 7¼ x 10½, priced at \$6.00.

It's a "here's how" book with line drawings, photographs, and a wealth of information on materials, equipment, and techniques. Mrs. Betts, Art Consultant for Binney and Smith and an experienced teacher, is certainly qualified to write such a book, which will find a ready market. Those for whom the Davis Press *Mask Making* (reviewed in the May issue of *Art Education*) filled a need may well want to add this recent publication to their library of Hints and Helps.

—H. C. M.




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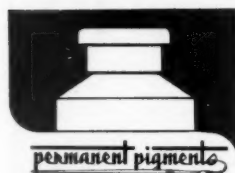
Visit us at the Eastern Arts Assn. Convention

INTERNATIONAL EXHIBITION OF CHILDRENS' WEDDING PAINTINGS

The International Youth Library in Munich (Affiliated Project of UNESCO) is sponsoring an exhibition of the paintings of children on the subject of Weddings. Children from all over the world are invited to participate.

Single entries and murals concerning any phase of weddings will be accepted from children of 4 to 16 years of age. The size of the pictures should be 15 3/4" x 20", painted on a strong paper using chalk, water colours, oil tempera, gouache, etc. Each entry should carry the following information: Name, sex, birthday and complete address in block letters, and if possible a photo of the child. Work must be submitted by March 1st, 1956.

Address: Exhibition Wedding, International Youth Library, Ila Kaulbachstrasse, Munich, Germany.



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THE WHITE HOUSE CONFERENCE ON EDUCATION

(continued from page 8)

education, boys' and girls' physical education, offices, library and textbook rooms, cafeteria, auditorium, health unit, teachers' lounge, locker facilities for students. Desirable but not mandatory: Swimming pool, visual aid facilities."

In fact, it continues to persist in comparison with the greater number of available personnel in fields of more academic subject matter.

This scarcity exists even though the importance of study in humanities and experience in the arts is recognized. It is possible that such recognition is verbal rather than actual, since the public consistently seeks to stress the importance of technical curriculum in opposition to courses of more creative nature.

Current agreement concedes the ideal curriculum is one adapted to the individual's needs, both as a present and future productive member of society. Logically some provision should be made, on this basis, for children of exceptional creative ability or unusual talent. Actually, adjusting the curriculum to the needs of exceptional children—in art or in other fields—has become an educational problem of recognized importance and current emphasis. While this problem is commonly recognized, solutions are still unsatisfactory and obscure.

Administrators, school boards, and parent groups—as well as the public—vaguely assume

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special rooms are probably needed for art classes . . . that is, if art is needed in the curriculum. However, the art instructor who has met special qualifications and received special training in order to teach this special subject is not always consulted as to room needs when a school plant is in the planning stage.

Misconceptions continue to exist concerning the place of art in the total school curriculum. In many instances and in relation to other courses, public and parents react with apathy to the omission of art in the curriculum; sometimes they resist with great force the inclusion of art in the curriculum—when such inclusion presents a financial problem. If the inclusion of art involves added and difficult expenditures of the school budget, art is automatically relegated an inferior position in the total scheme of their child's education.

On a comparative basis, it appears that parents and public react more receptively to the inclusion of music in the school curriculum than the inclusion of art. Curiously, from the parental standpoint, music offers more instructional value than art.

Not being able to judge art or art instruction by set standards, the public remains to a large extent disinterested, uncertain, or even antagonistic toward its value. Despite the trend toward more enriched curriculum, art is often viewed by the uninitiated as an extracurricular, "ivory tower" subject. By its very nature art is not easily defined and therefore is often defiled by a perplexed public.

Anyone, expanding the remarks given in reports of the White House Conference beyond their original, literal inference, could have arrived at the above conclusions. Interestingly enough, this lack of direct reference to art in the conference proceedings was not equalled by a lack of interest in the general topics under discussion. As art educators we should be interested in the fact that if only a little of the delegates' dynamic feelings over controversial issues could be transferred with equal intensity to the field of art, not only would understanding result—but outstanding results would be inevitable.

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COMMUNICATION

(continued from page 2)

cations Primer" could well serve as a visual introduction to this whole field.

The intriguing challenge of communication research implies an almost "Alice in Wonderland" quality wherein one idea leads to another in such an astonishing sequence and relatedness that it is, at first, like facing the sun but being a little blinded by its brightness. It is, however, an area of study which should have, for art education, current and important meaning.

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TRADITION, CREATION AND COLORING BOOKS

(continued from page 6)

yet in all probability what they did hang would bear strong semblance to the art level represented in the puzzle.

I would like to issue an amused warning about an embossed type of coloring book (British make) which might become a popular American commodity. This book has raised edges where any two colors meet. "This ridge enables the child to keep his crayon or paint brush within each prescribed colour area. In this way the most messy painter can produce pictures of which he can be justly proud." Would it be possible to extract from it however a key to the interests of many people? Perhaps that key might be the implied repetition, the urge to work within a safe or circumscribed area, the relaxation from competition with peers or expert opinion. Has any serious thought been given to the type and organization of non-productive (or non-creative, if you will) time in the art class. What can students do of a constructive nature if they don't feel like participating when the clock tells them they should? What type of classroom organization is required to permit

students a reasonable amount of time without pressure? There is no reliable evidence to prove that exposure to all levels of art work ever did any harm of consequence to anyone. In another light it might be just as bad practice to insist that everything be self-originating as it would be to restrict students to imitation only.

Our most serious problem is that we have lost faith in tradition and with the subsequent insecurity have tended to over-estimate the importance of creativity in the art classes and elsewhere. In referring to tradition I do not mean that which is reflected by any number of stagnant academies (either old or new) but rather that tradition in art which encourages change, investigation, respect for craftsmanship and above all respect for man as artist and his efforts to enrich life. To make steady advances in art education we must be able to see through trifling distractions which appear as matters of great importance. My hope is that our forward progress can be accelerated with increasing emphasis on the nature of art and the strength of its finest traditions. (I might add that I do permit my own children to play with coloring books.)

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FEDERAL GOVERNMENT AND THE ARTS

(continued from page 5)

to develop individual talents in the arts. There are in our Nation many persons of talent and genius, whose gifts need the encouragement and recognition which persons in other comparable fields enjoy. Private organizations and individuals and public organizations, at both community and State levels, have provided strong support for the arts—and that is as it should be. On the other hand, our National Government has not lent its encouragement and prestige to the arts to the extent that is desirable.

The Congress declares it to be the policy of the United States—(a) that the growth and flourishing of the arts depends upon freedom, imagination, and individual initiative; (b) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest; and (c) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

In Section 302 of this bill it further states: There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Commission on the Arts. The Commission shall be composed of twenty-one members appointed by the President, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts.

In making such appointments the President shall give due consideration to recommendations submitted by various fine arts organizations, some of which are: the Committee on Art Education, the Committee on Government and Art, the American Federation of Arts, the College Art Association, the National Art Education Association.

A democracy derives its strength from individuals and organizations which must propose and support legislation for their own areas of interest. Likewise, the national needs are of paramount importance to every citizen and organization. In his minority view, Representative Howell of New Jersey, pointed out:

"Since the fine arts, from the national standpoint, are a necessity, it is essential to consider whether they can find the needed support in sources other than the Federal Government. The majority concludes that the matter is one for local and State attention. The fact is that these alternative sources of financial assistance have proven themselves incapable of doing the job alone, and without Federal assistance and encouragement. The hearing record is full of testimony which conclusively demonstrates that despite heroic efforts by private individuals, municipalities, and the States, help is needed, and that this help can come only from the Federal Government."²

While congressmen and senators working in cooperation with the President can push these bills far to enhance the prestige of our country abroad as well as build a Federal program in art, it is absolutely essential that letters and telegrams supporting these bills be sent to the House Education and Labor Committee, Washington, D. C. to be most helpful to the Congress in its consideration of the bills and related measures.

² U. S. Congress. House Committee on Education and Labor. Special Subcommittee on Arts Foundations and Commissions. Federal Grants for Fine Arts Programs and Projects. Washington, U. S. Govt. Printing Office, 1954. p. 2.

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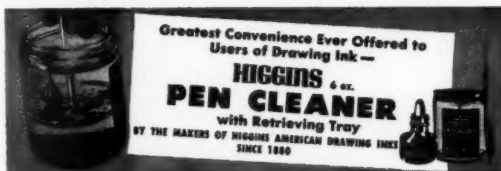
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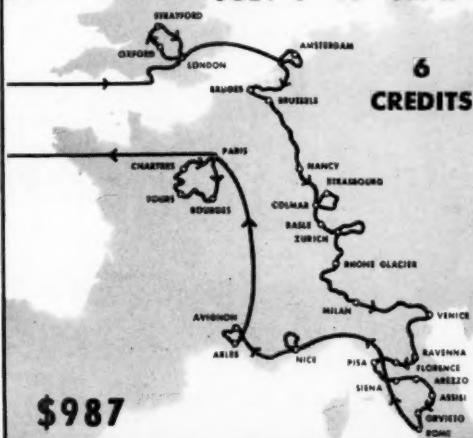
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